

**g. Datum 7 (Accusing)**

**Tia Victoria : I have a feeling this has something to do with you.  
(34)**

The addresser and the addressee of the conversation are Tia Victoria and Miguel. It takes place at the Cemetery in the night. After taking de la Cruz's guitar from the Mausoleum, Miguel becomes invisible to the living but visible to the dead. Then, accidentally he meets his dead families. They confuse why Miguel is in the Dead Living and could see them while he is still alive. Because of that, Papa Julio, one of Miguel's dead families advise them to meet Mama Imelda to ask what happen to Miguel. However, suddenly Tio Oscar and Tio Felipe come and tell them that Mama Imelda could not cross the bridge which connecting Living Land and Dead Land. It makes Tia Victoria suspicious and then she accuses Miguel of being cause of the incident.

The utterance has two meanings and performs two illocutionary acts. First is the act of **asserting** as the direct illocution. Tia Victoria means to assert her feeling that the reason Mama Imelda cannot cross the bridge has to do with Miguel. Second is the act of **accusing** as the indirect illocution. Tia Victoria implicitly accuses Miguel of what happen to Mama Imelda. She thinks that Mama Imelda cannot cross the bridge because of what Miguel has done before in Living Land.



Based on the context above, researcher concludes that the meaning of the utterance is accusing.

**h. Datum 8 (Regretting)**

**Miguel** : **They told me not to be like de la Cruz, but I didn't listen— (98)**

**Hector** : Hey, it's okay...

The addresser and the addressee of the conversation are Miguel and Hector. It takes place in the cenote at night. Miguel is thrown into the cenote by de la Cruz and meets Hector there. He finally realizes that de la Cruz is a bad person. He suddenly remembers the words of Abuelita that she does not want Miguel to be like de la Cruz, but instead he does not hear the advice and says the utterances that hurt his family. He deeply regrets his words.

The utterance has two possible meanings and two illocutionary acts. First is **informing** as the direct illocution. The meaning is Miguel informs Hector that his families ask him not to be like de la Cruz. Second is **regretting** as the indirect illocution. The meaning is Miguel is regretting of what he said to his family before and more trusting de la Cruz, not the family who is always there for him.

Based on the context above, the researcher concludes that the meaning of the utterance is regretting.



## 5. Declaration

Declaration is illocutionary act that changes the world by the utterance. In this study, there are four classifications of declaration, they are;

### a. Datum 1 (Declaring)

Papa : What are you talking about?  
Miguel : I'm gonna be a musician (25)

The addresser and the addressee of the conversation are Miguel and his family. It takes place in the rooftop. After convince that his great-great grandfather is Ernesto de la Cruz, Miguel calls his family and tells them the fact that his family who has not been known before is Ernesto de la Cruz, the famous musician ever. Then loudly he declares to his family about his dream, he wants to become a musician like his great-great grandfather did.

The utterance has two possible meanings and performs two illocutionary acts. First is the act of **asserting** as the direct illocution. Directly, it is an assertion, Miguel means to assert that he will be a musician. Second is the act of **declaring** as the indirect illocution. Indirectly, Miguel intends to declare his dream to become a musician like his great-great grandfather.

Based on the context above, the researcher concludes that the meaning of the utterance is declaring.



**b. Datum 2 (Clarifying)**

Gustavo : He choked on some CHORIZO!

**Hector : I didn't choke, okay... I got food poisoning, which is a big difference (60)**

The addresser and the addressee of the conversation are Hector and Miguel. It takes place in rehearsal area. Hector does not accept being mocked by Gustavo and other musicians. Finally he explains and clarifies the real way he dies.

The utterance has two possible meanings and two illocutionary acts. First is the act of **asserting** as the direct illocution. Hector asserts that he does not choke, he is poisoning. Second is the act of **clarifying** as the indirect illocution. Hector intends to clarify the real fact about the way he dies; he dies because of get food poisoning, not choke by sausages.

Based on the explanation above, researcher concludes that the meaning of the utterance is clarifying.

**c. Datum 3 (Pronouncing)**

**EMCEE : It's a battle of the bands, amigos! The winner gets to play for the maestro himself, Ernesto de la Cruz, at his fiesta tonight! (69)**

The addresser and the addressee of the conversation are Master Ceremony and the audiences. It takes place in the stage of Plaza de la Cruz. There is music competition at the Plaza De La Cruz. The Master



Ceremony is greeting the audiences and pronouncing big information about the present of the competition before the competition begins.

The utterance has two possible meanings and performs two illocutionary acts. First is the act of **asserting** as the direct illocution. Directly, Master Ceremony asserts that information. Second is the act of **pronouncing** as the indirect illocution. Indirectly, she is pronouncing the audiences that the winner of the competition will get to play for Ernesto de la Cruz at his party tonight.

Based on the context, the researcher is concluding that the meaning of the utterance is the second meaning (pronouncing).

**d. Datum 4 (Resigning)**

<b>Hector</b>	<b>: We'd have been performing on the road for months. I got homesick – and I packed up my songs... (93)</b>
Young de la Cruz	: You wanna give up now? When we're this close to reaching our dream?

The addresser and the addressee of the conversation are Hector and de la Cruz. It takes place in Mexico city hotel room. Hector remembers incident when he is still alive. In the hotel in Mexico, he tells his colleague, Ernesto de la Cruz that he has prepared his stuffs and says that he is homesick and he resigns as a musician.

In Hector's utterance, there are two possible meanings and two illocutionary act. The direct illocution of the utterance is **asserting**. Hector asserts that he has been performing on the road for month and



he gets homesick. The indirect illocution of the utterance is **resigning**. Hector means to resign to be a musician. He says that he gets homesick and packs up his songs. He really misses his family so he wants to stop playing music with de la Cruz. The other reason why the utterance is resigning, because the dialogue after the utterance explain how de la Cruz persuades Hector to do not stop playing music by reminding him what they have passed to be in the position they currently have at that time. So the real meaning of the utterance is resigning.



## CHAPTER V

### CONCLUSIONS AND SUGGESTIONS

#### A. Conclusions

The research findings show illocutionary acts performed in *Coco* movie can be classified into five types. They are assertive, directive, commissive, expressive, and declaration. Then, the meaning of the utterances considered as **assertive** illocutionary acts are reporting (1), informing (38), explaining (4), asserting (6), introducing (4), claiming (6), predicting (4), and denying (10). Then, the meaning of utterances considered as **directive** illocutionary acts are commanding (11), requesting (29), advising (11), ordering (9), forbidding (24), persuading (10), begging (14), asking permission (2), reminding (4), admonishing (7), suggesting (6), and complaining (20). In **commissive** utterances, the meanings are offering (3), promising (5), threatening (2), and refusing (8). Next is **expressive** illocutionary acts, the meanings are mocking (7), cursing (1), praising (12), apologizing (2), insulting (4), blaming (6), accusing (3), and regretting (5). Finally, the meaning of utterances considered as **declaration** illocutionary acts are declaring (2), clarifying (3), pronouncing (3), and resigning (2). Then, each utterance contains direct and indirect illocution.

This study reveals that in conversation; sometimes the utterance uttered by the speaker has more than one meaning. In other word, it is an ambiguous utterance. The meaning of speech captured by the hearer is not necessarily the meaning that speaker really wants to convey. The hearer should know the context



of the utterances to understand what the speaker's intention. Besides, in determining the type of illocutionary acts, the important things to be considered is the meaning of the utterance.

## **B. Suggestions**

Based on research findings and conclusions, the researcher suggests for the readers who are interested in analyzing illocutionary acts especially from a movie, they require to know the context of the utterances in the movie. Besides, before classifying an utterance into the types of illocutionary acts, a researcher must find the real meaning of the utterance. Then, for the readers who are interested in analyzing pragmatic study, they can analyze other acts besides illocutionary acts, such as locutionary acts, perlocutionary acts, performative acts, and constative acts.





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## APPENDIXES

### APPENDIX 1 : Movie script

#### 1. Assertive

- a. Datum 1 (page 3)

ABUELITA  
I found your son in Mariachi Plaza!

PAPÁ  
(disappointed)  
Miguel...

- b. Datum 2 (page 25)

MAMÁ  
Miguel! Get down from there!

MIGUEL  
Mamá Coco's father was Ernesto de la Cruz!

PAPÁ  
What are you talking about?

- c. Datum 3 (page 50)

MIGUEL (CONT'D)  
Yeah I'm alive. And if I wanna get back to the Land of the Living, I need de la Cruz's blessing.

HÉCTOR  
That's weirdly specific.

MIGUEL  
He's my great-great-grandfather.

HÉCTOR  
He's your wha-whaat...?



d. Datum 4 (page 64)

HÉCTOR

Hey, hey! Save some for me! Is Chicharrón around?

TÍA CHELO

In the bungalow. I don't know if he's in the mood for visitors...

HÉCTOR

Who doesn't like a visit from Cousin Héctor?

e. Datum 5 (page 85)

DE LA CRUZ

It's you... you, you are that boy, the one who came from the Land of the Living.

MIGUEL

You... know about me?

DE LA CRUZ

You are all anyone has been talking about! Why have you come here?

MIGUEL

I'm Miguel. Your great-great grandson.

f. Datum 6 (page 41)

CLERK

Well, you're cursed. The family gasps.

MIGUEL

What?!

(The clerk searches through a huge stack of papers.)

CLERK

Día de los Muertos is a night to GIVE to the dead. You STOLE from the dead.

MIGUEL

But I wasn't stealing the guitar!



g. Datum 7 (page 6)

(A trio of gentlemen serenade each other as they stroll by the family compound.)

MUSICIANS  
(singing)  
AUNQUE LA VIDA—

ABUELITA  
NO MUSIC!!!

(Terrified, the musicians stumble as they run away.)

MIGUEL (V.O)  
I think we're the only family in México who hates music...

h. Datum 8 (page 110)

HÉCTOR  
You said "love of your life..."

MAMÁ IMELDA  
I don't know WHAT I said!

MIGUEL  
That's what I heard...

## 2. Directive

a. Datum 1 (page 21)

(In the courtyard, two TODDLER COUSINS haphazardly scatter marigold petals from their baskets.)

MAMÁ  
No, no, no, no, no.



(Mamá corrects them, creating a path from the ofrenda room to the front gate.)

MAMÁ (CONT'D)

We have to make a clear path. The petals guide our ancestors home. We don't want their spirits to get lost. We want them to come, and enjoy all the food and drinks on the ofrenda, sí?

b. Datum 2 (page 28)

MIGUEL

Excuse me, can I borrow your guitar?

MUSICIAN #1

Sorry, muchacho.

c. Datum 3 (page 35)

(As skeletons pass in the other direction, Miguel receives some strange looks. A little skeleton girl gasps, pointing at him.)

SKELETON MOTHER

Mija, it's not nice to stare at--

(seeing Miguel)

Ay! Santa Maria!

d. Datum 4 (page 52)

MAMÁ IMELDA

Ay, he is going to get himself killed... I need my spirit guide, Pepita.

(Mamá Imelda looks to the night sky, puts two fingers to her mouth, and lets out a piercing whistle. FWOOMP! A giant winged jaguar lands in front of Mamá Imelda. She turns to the family.)

MAMÁ IMELDA

Who has that petal Miguel touched?

PAPÁ JULIO

Here!



- e. Datum 5 (page 14)

ABUELITA  
I found your son in Mariachi Plaza!

PAPÁ  
(disappointed)  
Miguel...

MAMÁ  
You know how Abuelita feels about the plaza.

MIGUEL  
I was just shining shoes!

TÍO BERTO  
A musician's shoes!

- f. Datum 6 (page 120)

(Héctor looks at Miguel. The skeletal transformation is creeping in on the edges of Miguel's face. He's almost full skeleton now.)

HÉCTOR  
We're both out of time, mijo. The shimmering of Héctor's bones advances.

MIGUEL  
No, no... she can't forget you!

HÉCTOR  
I just wanted her to know that I loved her.

- g. Datum 7 (page 122)

MIGUEL  
Mamá Coco? Can you hear me? It's Miguel.

(Miguel looks into her eyes.)



MIGUEL (CONT'D)

I saw your papá. Remember? Papá? Please -- if you forget him, he'll be gone... forever!

h. Datum 8 (page 29)

MIGUEL

Señor de la Cruz? Please don't be mad. I'm Miguel, your great-great grandson... I need to borrow this.

i. Datum 9 (page 96)

DE LA CRUZ

I apologize. Where were we?

MIGUEL

You were going to give me your blessing...

DE LA CRUZ

Yes. Uh... sí.

j. Datum 10 (page 54)

HÉCTOR (CONT'D)

...It's not gonna be easy, you know? He's a busy man.(beat) What are you doing?

(Miguel slink-walks next to Héctor goofily.)

MIGUEL

I'm walking like a skeleton. Blending in.

HÉCTOR

No, skeletons don't walk like that.



k. Datum 11 (page 10)

MIGUEL

I just can't really talk about any of this at home so...

PLAZA MARIACHI

Look, if I were you I'd march right up to my family and say, "Hey! I'm a musician. Deal with it!"

MIGUEL

I could never say that...

l. Datum 12 (page 10)

MIGUEL (CONT'D)

...If it wasn't for my family.

PLAZA MARIACHI

(playful)

Ay, ay, ay, muchacho.

MIGUEL

Huh?

PLAZA MARIACHI

I asked for a shoe shine, not your life story.

**3. Commissive**

a. Datum 1 (page 39)

ARRIVALS AGENT

Welcome back, amigos! Anything to declare?

PAPÁ JULIO

As a matter of fact, yes.

Datum 2 (page 53)

MIGUEL





ONLY de la Cruz. If you can't help me, I'll find him myself.

Miguel marches out of the alley, whistling for Dante to follow.)

HÉCTOR

Okay, okay, kid, fine -- fine! I'll get you to your great-great grandpa...!

- c. Datum 3 (page 46)

MAMÁ IMELDA

Don't make this hard, mijo. You go home my way, or no way.

MIGUEL

You really hate music that much?

MAMÁ IMELDA

I will not let you go down the same path he did.

- d. Datum 4 (page 28)

MIGUEL

I need a guitar, just for a little bit—

MUSICIAN #3

Get outta here, kid!

(Disheartened, Miguel walks away. He finds himself facing the statue of de la Cruz.)

#### 4. Expressive

- a. Datum 1 (page 60)

MUSICIANS

Hey, it's Chorizo! / Choricito!

HÉCTOR

Ha ha, very funny guys. Very funny.

MIGUEL

Chorizo?



GUSTAVO

(to Miguel, re: Héctor)

Oh, this guy's famous! Go on, go on, ask him how he died!

b. Datum 2 (page 116)

DE LA CRUZ

You think I'd let him go back to the land of the living with your photo? To keep your memory alive?

(beat)

No.

MIGUEL

You're a coward!

DE LA CRUZ

I am Ernesto de la Cruz, the greatest musician of all time!

MIGUEL

Héctor's the real musician, you're just the guy who murdered him and stole his songs!

c. Datum 3 (page 113)

MAMÁ IMELDA

I forgot what that felt like.

(Héctor is taken by surprise. Imelda, realizing the impropriety, pulls away from him awkwardly.)

HÉCTOR

You... still got it.

(They smile at each other, softening. Miguel, off to the side, clears his throat.)

d. Datum 4 (page 55)



MIGUEL

Hey, you said you had front row tickets!

HÉCTOR

That... that was a lie. I apologize for that.

(Miguel gives Héctor a withering look.)

e. Datum 5 (page 62)

HÉCTOR

Why the heck would you wanna be a musician?

MIGUEL

My great-great grandpa was a musician.

HÉCTOR

...Who spent his life performing like a monkey for complete strangers.

Blech, no, no thank

you, guácala, no...

MIGUEL

Whadda you know?

f. Datum 6 (page 91)

DE LA CRUZ

My friend... you're being forgotten...

HÉCTOR

And whose fault is that?

DE LA CRUZ

Héctor, please—

HÉCTOR

Those were MY songs you took. MY songs that made YOU famous.

g. Datum 7 (page 34)

MIGUEL

Tío Oscar? Tío Felipe?

TÍO OSCAR

Oh, hey Miguel.

(Tía Victoria turns her gaze on Miguel.)



TÍA VICTORIA

I have a feeling this has something to do with you.

h. Datum 8 (page 98)

MIGUEL

You were right. I should have gone back to my family—

(Héctor tries to calm him but Miguel is shaking.)

HÉCTOR

Hey -- hey, hey...

MIGUEL

They told me not to be like de la Cruz, but I didn't listen—

HÉCTOR

Hey, it's okay...

## 5. Declaration

a. Datum 1 (page 25)

(Miguel whips off his shoemaker's apron, striking a pose with the guitar.)

MIGUEL

I'm gonna be a musician!

b. Datum 2 (page 60)

(Miguel looks to Héctor, eyebrow cocked.)

HÉCTOR

I don't want to talk about it.

GUSTAVO

He choked on some CHORIZO!

(The musicians laugh. Miguel tries to stifle a giggle.)



HÉCTOR

I didn't choke, okay -- I got food poisoning, which is a big difference!

c. Datum 3 (page 69)

EMCEE

Bienvenidos a todos! Who's ready for some música?

(The audience whoops.)

EMCEE (CONT'D)

It's a battle of the bands, amigos! The winner gets to play for the maestro himself, Ernesto de la Cruz, at his fiesta tonight!

d. Datum 4 (page 93)

(Héctor throws a songbook in a suitcase, shuts it. He grabs his guitar case like he means to leave.)

HÉCTOR (V.O.)

We'd been performing on the road for months. I got homesick – and I packed up my songs...

YOUNG DE LA CRUZ

You wanna give up now? When we're this close to reaching our dream?



## APPENDIX 2: Table of Utterances

### 1. Assertive

No.	Data	First Meaning	Second Meaning
1.	<p>ABUELITA: <b>I found your son in Mariachi Plaza!</b></p> <p>PAPÁ: Miguel...</p>	Asserting	Informing and reporting
2.	<p>MIGUEL: <b>Mamá Coco's father was Ernesto de la Cruz!</b></p> <p>PAPÁ: What are you talking about?</p>	Asserting	Informing
3.	<p>HÉCTOR: Who wants to-- (noticing Miguel)Ah! You're alive!</p> <p>MIGUEL: Shhh! <b>Yeah I'm alive. And if I wanna get back to the Land of the Living, I need de la Cruz's blessing.</b></p>	Asserting	Explaining
4.	<p>TÍA CHELO: In the bungalow. I don't know if he's in the mood for visitors...</p> <p>HÉCTOR: <b>Who doesn't like a visit from Cousin Héctor?</b></p>	Asking	Asserting



5.	DE LA CRUZ: You are all anyone has been talking about! Why have you come here?  MIGUEL: <b>I'm Miguel. Your great-great grandson.</b>	Asserting	Informing, introducing
6.	CLERK: <b>Well, you're cursed</b>  MIGUEL: what?	Informing	Claiming
7.	ABUELITA: No music!  MIGUEL : <b>I think we're the only family in México who hates music...</b>	Asserting	Predicting
8.	HÉCTOR: You said "love of your life..."  MAMÁ IMELDA: <b>I don't know WHAT I said!</b>	Asserting	Denying

## 2. Directive

No.	Data	First Meaning	Second Meaning
1.	MAMÁ: No, no, no, no, no.  MAMÁ (CONT'D): <b>We have to make a clear path.</b> The petals guide our ancestors home. We don't want their spirits to get lost. We want them to come, and enjoy all the	Asserting	Commanding, forbidding
	MIGUEL: <b>Excuse me, can I</b>	Asking	Requesting



	<b>borrow your guitar?</b> MUSICIAN #1: Sorry, muchacho.		
3.	SKELETON MOTHER: Mija, <b>it's not nice to stare at--</b> (seeing Miguel)  Ay! Santa Maria!	Informing	Advising
4.	MAMÁ IMELDA: <b>Who has that petal Miguel touched?</b>  PAPÁ JULIO: Here!	asking	Ordering
5.	PAPÁ: "Miguel..."  MAMÁ: <b>"You know how Abuelita feels about the plaza."</b>  MIGUEL: "I was just shining shoes!"	Asserting	Forbidding
6.	MAMÁ IMELDA: Miguel, it's almost sunrise!  MIGUEL: No, no, no, I can't leave you. I promised I'd put your photo up. I promised you'd see Coco!  HÉCTOR: <b>We're both out of time, mijo.</b>	Informing	Reminding and persuading
7.	MIGUEL: Mamá Coco? Can you hear me? It's Miguel.  MIGUEL (CONT'D): <b>I saw your papá. Remember? Papá?</b>		





	<b>Please -- if you forget him, he'll be gone... forever!</b>	Informing	Begging
8.	<p><b>MIGUEL: Señor de la Cruz? Please don't be mad. I'm Miguel, your great-great grandson... I need to borrow this.</b></p> <p>MIGUEL (CONT'D): Our family thinks music is a curse. None of them understand, but I know you would have. You would've told me to follow my heart. To seize my moment!</p>	Begging	Permitting
9.	<p>DE LA CRUZ: I apologize. Where were we?</p> <p><b>MIGUEL: You were going to give me your blessing...</b></p> <p>DE LA CRUZ: Yes. Uh... sí.</p>	Explaining	Reminding
10.	<p>HÉCTOR (CONT'D): It's not gonna be easy, you know? He's a busy man.</p> <p><b>What are you doing?</b></p> <p>MIGUEL: I'm walking like a skeleton. Blending in.</p> <p>HÉCTOR: No, skeletons don't walk like that.</p>	Asking	Admonishing
11.	<p>PLAZA MARIACHI: <b>"Look, if I were you I'd march right up to my family and say, "Hey! I'm a musician. Deal with it!"</b></p>	Asserting	Suggesting



	MIGUEL: "I could never say that..."		
12.	PLAZA MARIACHI: Ay, ay, ay, muchacho.  MIGUEL: Huh?  PLAZA MARIACHI: <b>I asked for a shoe shine, not your life story.</b>	Asking	Complaining

### 3. Commissive

No.	Data	First Meaning	Second Meaning
1.	ARRIVALS AGENT: <b>Welcome back! Anyting to declare?</b>  TRAVELER: Some churros... from my family.	Asking	Offering
2.	MIGUEL: ONLY de la Cruz. If you can't help me, I'll find him myself.  HÉCTOR: <b>Okay, okay, kid, fine -- fine! I'll get you to your great-great grandpa...!</b>	Asserting	Promising
3.	MAMÁ IMELDA: <b>Don't make this hard, mijo. You go home my way, or no way.</b>  MIGUEL: You really hate music that much?	Ordering	Threatening



4.	MIGUEL: I need a guitar, just for a little bit—  MUSICIAN #3: <b>Get outta here, kid!</b>	Commanding	Refusing
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#### 4. Expressive

No.	Data	First Meaning	Second Meaning
1.	GUSTAVO (to Miguel, re: Héctor): <b>Oh, this guy's famous!</b> Go on, go on, ask him how he died!  HÉCTOR: I don't want to talk about it.	Asserting	Praising, mocking
2.	DE LA CRUZ: You think I'd let him go back to the land of the living with your photo? To keep your memory alive? (beat) No.  MIGUEL: <b>You're a coward!</b>	Asserting	Cursing
3.	MAMÁ IMELDA: I forgot what that felt like.  HÉCTOR: <b>You... still got it.</b>	Asserting	Praising
4.	MIGUEL: Hey, you said you had front row tickets!  HÉCTOR: <b>That... that was a lie. I apologize for that.</b>	Asserting	Apologizing
	MIGUEL: My great-great		



	<p>grandpa was a musician.</p> <p><b>HÉCTOR: Who spent his life performing like a monkey for complete strangers?</b> Blech, no, no thank you, guácala, no...</p>	Asking	Asserting and Insulting
6.	<p>DE LA CRUZ: My friend... you're being forgotten...</p> <p><b>HÉCTOR: And whose fault is that?</b></p> <p>DE LA CRUZ: Héctor, please--</p>	Asking	Asserting and Blaming
7.	<p><b>TÍA VICTORIA: I have a feeling this has something to do with you.</b></p>	Asserting	Accusing
8.	<p><b>MIGUEL: They told me not to be like de la Cruz, but I didn't listen—</b></p> <p>HÉCTOR: Hey, it's okay...</p> <p>MIGUEL: I told them I didn't care if they remembered me. I didn't care if I was on their stupid ofrenda.</p>	Informing	Regretting



## 5. Declaration

No.	Data	First Meaning	Second Meaning
1.	<p>MIGUEL: Mamá Coco's father was Ernesto de la Cruz!</p> <p>PAPÁ: What are you talking about?</p> <p>MIGUEL: <b>I'm gonna be a musician!</b></p>	Asserting	Declaring
2.	<p>GUSTAVO: He choked on some CHORIZO!</p> <p>HÉCTOR: <b>I didn't choke, okay -- I got food poisoning, which is a big difference!</b></p>	Asserting	Clarifying
3.	<p>EMCEE: Bienvenidos a todos! Who's ready for some música?</p> <p>EMCEE (CONT'D): <b>It's a battle of the bands, amigos! The winner gets to play for the maestro himself, Ernesto de la Cruz, at his fiesta tonight!</b></p>	Asserting	Pronouncing
4.	<p>HÉCTOR (V.O.): <b>We'd been performing on the road for months. I got homesick – and I packed up my songs...</b></p> <p>YOUNG DE LA CRUZ: You wanna give up now? When we're this close to reaching our dream?</p>	Asserting	Resigning

